

As sung by the  
Famous Baritone  
DAVID BISPHAM.



# A SONG CYCLE

FROM  
STEPHEN CRANE'S BLACKRIDERS

SET TO  
MUSIC  
BY  
WILLIAM  
SCHUYLER.

Consecration  
Good Bye  
Longing  
Darkness  
The March of  
the Mountains

50 cts

PUBLISHERS  
Thiebes-Stierlin Music Co.  
THE PIANO & MUSIC HOUSE OF ST. LOUIS.



To Miss Jane Huse.

# A SONG CYCLE.

FROM STEPHEN CRANE'S  
"BLACK RIDERS."

## I. CONSECRATION.

WILLIAM SCHUYLER.

*Passionato.*

*mf*

*Passionato.* Should this wide world roll a-way,

*ff pesante.*

*mf*

Leav - ing black ter - ror, Lim - it - less night, Nor God, nor man, nor

*cres - cen - do - al - f*

*ritard.* *a tempo con esaltazione.*

place to stand would be to me es - sen - tial, If thou and thy white arms were

*a tempo ma sostenuto.*

*ritard.*

there, And the fall to doom a long..... long way.....

*ff*

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## II. GOOD BYE.

WILLIAM SCHUYLER.

*Moderato.* *sotto voce ad lib.*

There came whisperings in the winds, "Good bye!"

*Moderato.* *pp* *colla voce.*

"Good bye!" Little voices called in the dark - ness "Good bye! Good bye!".....

*f a tempo.* *rfz* *p* *pp*

Then I stretched forth my arms. "No - No - There came

*a tempo.* *f* *rfz* *pp* *p* *pp*

whisperings in the winds, "Good bye! Good bye!" Little voices called in the

dark - ness "Good bye! Good bye!".....

*pp* *rit. e morendo.* *ppp*

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### III. LONGING.

WILLIAM SCHUYLER.

Andante.

*f* There was, be - fore me, Mile up - on mile of snow, ice,

Andante.

*f* *pesante.* *più moto.*

burning sand. And yet I could look..... be - yond all this, To a

*pp* *piu moto.*

place of in - fin - ite beau - ty; And I could see the love - li - ness of

*cres - cen - do -*

*a tempo.*

her Who walked in the shade of the trees. When I gazed,

*pp*

*e - accel - er - an - do.*







## IV. DARKNESS.

WILLIAM SCHUYLER.

Misterioso.

Piano introduction in B-flat major, 2/4 time, marked *Misterioso*. The piece features a delicate, flowing melody in the right hand and a supporting bass line in the left hand, both marked *pp* (pianissimo). The music is characterized by a series of ascending and descending eighth and sixteenth notes, creating a sense of mystery and anticipation.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line begins with a *pp* (pianissimo) dynamic, followed by a crescendo to *f* (forte) for the phrase "I was in the dark - ness; I could not see my words Nor the wish - es of my heart." The piano accompaniment provides a steady, rhythmic foundation with chords and moving lines in both hands.

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line starts with a *f* (forte) dynamic, marked *piu moto.* (faster), and then moves to *ff* (fortissimo) for "Then sudden - ly there was a great light —". It then transitions to *pp* (pianissimo) for "Let me in - to the darkness a -". The piano accompaniment follows the vocal dynamics, with a *colla voce.* (in voice) marking at the end of the phrase.

Piano accompaniment for the final line of lyrics. The piano line begins with a *pp* (pianissimo) dynamic, marked *Tempo 12*, and then moves to *f* (forte) for "gain." The piano accompaniment features a complex, rhythmic pattern with many beamed notes, creating a sense of movement and drama. The piece concludes with a *colla voce.* (in voice) marking and a final chord.



# V. THE MARCH OF THE MOUNTAINS.

7

WILLIAM SCHUYLER.

*Tempo di marcia.* *Grandioso.* *p*

On the ho - ri - zon the peaks as - sembled;

*Tempo di marcia.* *quasi recit.* *pp* *Grandioso.* *p*

*crescendo poco a poco al Fine.*

And as I looked, The march of the mountains be - gan.

*mf* *8va*

*f* As they marched they sang, "Aye...! we come! we come!"

*ff*

*ff* "We come! we come...!"

*fff*

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